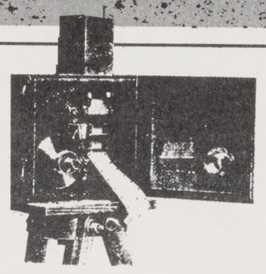
San Francisco

cinematheque



EVENTS

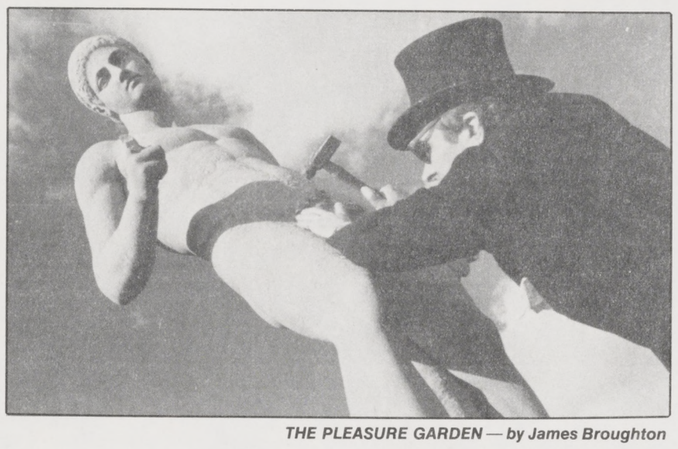
Highlighting our March-April calendar are return visits by three old friends who are also major figures in the history of personal independent film: James Broughton (March 27), Paul Sharits (April 3 & 6), and Stan Brakhage (April 20). Each will present retrospectives, including recently completed work. There will also be a mini-festival of film performances and installations: Richard Lerman (March 6), Jerry Orr (March 23), and Paul Sharits (April 3).

The Cinematheque will be closed March 9 for the San Francisco Art Institute Film Festival's third night of screenings (March 7-9), the 8th year of this student-run festival.

FRIENDS OF THE CINEMATHEQUE

Many of our friends and supporters have responded to our fundraising letter of last December. The Cinematheque is one of the very few showcases in the U.S. that exhibits the full range of fine-art film. Your support is crucial to the continued strength of our programming. We would like to thank the following for contributions received since January 1st: Mr. & Mrs. Joseph Axelrod, Gordon Ball, Stephanie Beroes, Dick Blau, Edward Breuer, Rudy & Yvonne Burckhardt, Michael Conner, Donna Davidson, Delia Dempsey, Betsy Ditmars, Nathaniel Dorsky, JoAnn Elam, Steve Fagin, Tom Faville, Michael Gambale, Robert Gardner, Robert Haller, John Levin, Leonard Levy, Janis Crystal Lipzin, Dan McLaughlin, Andy Moore, Phill Niblock, Steve Osborn, Anthony Reveaux, Liana D. Rodergard, Mark Sadan, Scott Stark, Clark Sturges, Lesley Tannahill, Michael Taylor, Paula Theodosopoulos, Ann Walker, Freda Wallin, Michael Wallin, Charles Woodman, Ted Wright, and several anonymous donors.

ALL SHOWS AT S.F. ART INSTITUTE, 800 CHESTNUT ST., 8:00 PM UNLESS OTHERWISE NOTED.



THE PLEASURE GARDEN — by James Broughton

Mar. 6 — Thursday

SUPER-8 FILMS AND PERFORMANCES BY RICHARD LERMAN

Richard Lerman will be present

Special Location: Eye Gallery, 758 Valencia Street

Richard Lerman works in film, performance, video and sound composition. In his different pieces he uses various metals, paper materials, money and credit cards to fashion functional microphones. These are amplified and pick up the sounds of the environment as well as allow the sonic flavor of each material to be heard. Lerman will present the performances ***Music For Plinkys & Straws*** (soon to be performed at New Music America in the Houston Astrodome), and ***Changing States*** (for metal microphones and fire), as well as selections from his ongoing super-8mm ***Transducer Series***. Richard Lerman is a native of San Francisco who lives and teaches in Boston.

Mar. 13 — Thursday

THE FILMS OF SCOTT STARK

Filmmaker Scott Stark in person

Special Location: Eye Gallery, 758 Valencia St., S.F.

San Franciscan Scott Stark is one of the most active and prolific filmmakers of his generation. This will be his first one-person show at the Cinematheque. "The camera is becoming less an invisible observer and more an active participant. The completed film is a record of its own process of production. Constructions of color, pattern, shape and sound from common objects are possible solutions. Shopping malls, banks and parking lots are likely locations. The lyrical, the poetic and the absurd emerge despite an impulsive progression toward artificiality." — S.S.

Super-8 films: ***Texturale*** (1984); ***Language Film*** (1984); ***11/9/85/Las Vegas/NV*** (1985); ***Probability of the Event*** (1986); ***Low Resolution TV*** (1986). 16mm films: ***Degrees of Limitation*** (1982); ***Corporate Accounting*** (1982); ***Flight Attendant*** (1986).

Mar. 14 — Friday

OPEN SCREENING

A continuing tradition — bring your own new or old, 8mm, super-8mm, 16mm silent/sound, all are welcome. Admission is free, 8:00 p.m. in Room 26 of the S.F. Art Institute.

Mar. 16 — Sunday

NAKED SPACES: LIVING IS ROUND BY TRINH T. MINH-HA

Naked Spaces, a long and complex film, was shot in the rural environment of six West African countries. It juxtaposes images from the different cultures and locations as it explores the boundaries of ethnographic film. "Exquisitely photographed, rich in detail and texture, this film . . . acts as a ***counter-documentary***, throwing into question our formulas for the relationship between fact and truth." — Robert Anbian, Film Arts Festival. Trinh T. Minh-ha was born in Vietnam and taught for 3 years in Senegal. She now lives in San Francisco. Her earlier film, ***Re-assemblage***, was shown at the Cinematheque in 1983.

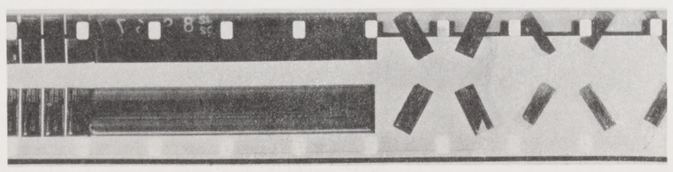
Mar. 20 — Thursday

JEFF PREISS/HENRY HILLS

Both filmmakers will be present

Jeff Preiss is co-programmer of Films Charas on New York's Lower East Side. He records daily events with his 8mm Bolex and organizes them into semi-narrative home movies. ***Pre-Spring Stop***: a marriage of casual sentimentality and the rigor of formal celebration. ***Ludlow St. Parts I & II***: urban adventures, presented in 16mm blow-up (Abigail shoots ***Justine***, Peter describes Margaret giving birth, and more).

Henry Hills lives in New York where he also writes and programs film shows. ***North Beach II***: the neighborhood transformed through the magic of single frames. ***Kino-Da***: starring S.F. poet Jack Hirschman. ***Money*** (West Coast Premiere): "State-of-the-art New York performance in state-of-the-art film terms, featuring John Zorn, Ron Silliman, Pooh Kaye, Arto Lindsey and many more." — H.H.



CORPORATE ACCOUNTING — by Scott Stark

Mar. 23 — Sunday

NEW LIGHT

ALBERT KILCHESTY/JERRY ORR

Both filmmakers will be present

Albert Kilchesty is a former affiliate of Berks Filmmakers, Inc., and is currently Program Coordinator at Film Forum, Los Angeles. In his first Bay Area appearance he will show three super-8 films: ***The Singing Cell*** (1981), "An orbic meditation, filmed during the Autumn Equinox, and based upon an enigmatic fragment by James Merrill; ***Oliolinka*** (1985); ***Pastorale*** (1981); and selections from ***Bagatelles*** (1979-86).

Jerry Orr has been making films since the early 1970s and has served as President of Berks Filmmakers, Inc. since 1976. For tonight's program, he will show a selection of his recent super-8mm sound films as well as two paracinematic installations (each designed to be projected onto sculptured screens made from such objects as styrofoam cups).

Mar. 27 — Thursday

CELEBRATING JAMES BROUGHTON: FILMS AND POETRY

Poet/filmmaker James Broughton in person

The Cinematheque proudly welcomes poet/filmmaker James Broughton back to the Bay Area after his successful tour of Europe, with an evening highlighting films spanning three decades of activity and a poetry reading from newly published books. Broughton is a legendary figure in the history of American avant-garde film, whose early collaboration with Sidney Peterson, ***The Potted Psalm***, helped launch the postwar experimental film movement in the U.S.A. His many tributes include the 12th Film Culture Independent Film Award and an Honorary Doctorate from the San Francisco Art Institute. Broughton's more than twenty published books include poetry, plays, and a volume on film aesthetics, ***Seeing The Light.***

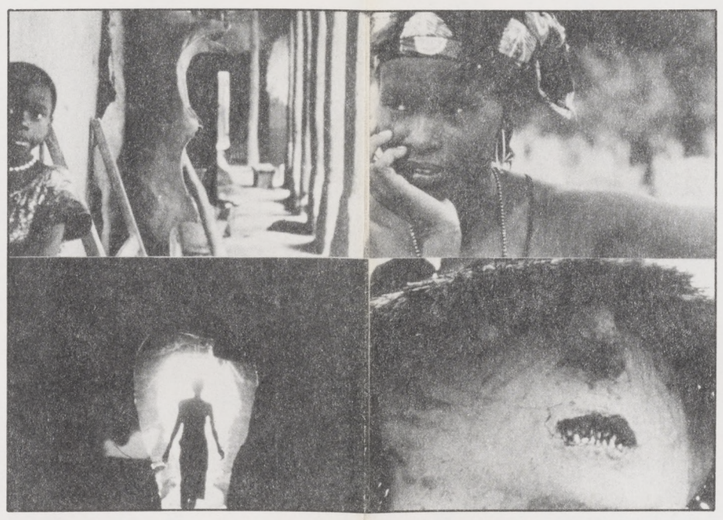
Films: ***The Pleasure Garden*** (1953), ***This Is It*** (1971); and with Joel Singer: ***Windowmobile*** (1977), ***The Gardener Of Eden*** (1981), and ***Devotions*** (1983).

Mar. 30 — Sunday

AUGUSTINE OF HIPPO BY ROBERTO ROSSELLINI

Augustine Of Hippo (1972) by Roberto Rossellini, 120 min., color — Made in the final period of this great director's career, ***Augustine*** was part of Rossellini's series of historical-didactic films which concentrated on the ideas and cultures of key Western figures (others which the Cinematheque has shown include ***The Rise Of Louis XIV*** and ***Blaise Pascal***). Rossellini has said that these films deal with cultural and spiritual crises in the past, and may also predict the future. "They eschew the reductive thinking of historical myths and models by demonstrating that intellect is the ability to understand things ***from the inside.***" Rossellini's concern is not so much with the particulars of Augustine's theology, but how a "Christian man" faced the crises of his time.

Co-sponsored by the Italian Cultural Institute



NAKED SPACES — by Trinh T. Minh-ha

Apr. 3 — Thursday

PAUL SHARITS: PROJECTIONS & INSTALLATIONS

Filmmaker Paul Sharits in person

Paul Sharits was one of the seminal figures in the film explosion during the 1960s. Internationally acclaimed for his reduction of film imagery to color fields, he has also created innovative installation and multiple-projection pieces.

Tonight's program presents an overview of Sharits' use of multiple projectors and non-traditional screens to expand the boundaries of the film experience. Works to be shown include: ***Razor Blades***, 1965-68, double projection; ***3D Movie***, 1975 (released 1980), double projection with glasses; ***i specchi***, 1982, for 3 slide projectors; ***Pyramid***, 1985, triple projection with overlapping images. All S.F. premieres.

Apr. 6 — Sunday

PAUL SHARITS: SINGLE-SCREEN FILMS

Filmmaker Paul Sharits in person

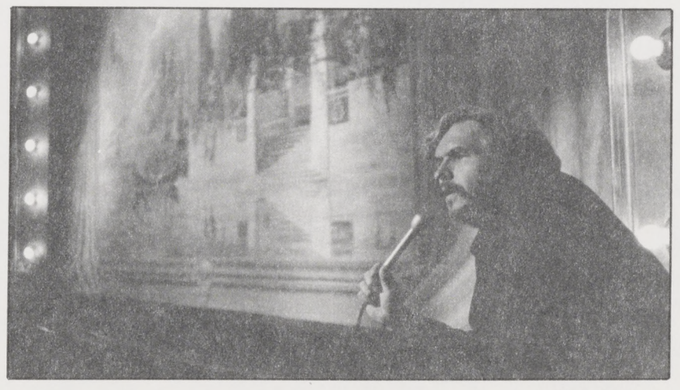
Since 1962, Sharits has released an enormous body of work. Tonight he will present a selection of films that will all be S.F. premieres. ***Wintercourse***, 1962 (newly released); ***Apparent Motion***, 1975; **Episodic Generation**, 1977-78; ***Bad Burns***, 1982.

Apr. 10 — Thursday

STREET DOCUMENTS: FILMS OF HELEN LEVITT & JAMES AGEE

In the Street (1952), photographed by Helen Levitt and Janice Loeb, script by James Agee. ***The Quiet One*** (1948), photographed by Helen Levitt, script by James Agee, produced by Sidney Meyers and Janice Loeb.

Helen Levitt is best known for her haunting photographs taken during the past 40 years. In the late '40s she collaborated on film projects with Janice Loeb and James Agee (the famous writer and critic) that depicted the gritty life of New York's streets. ***In the Street*** used surprisingly candid photography to document a racially-mixed group of children playing in an Upper East Side neighborhood. ***The Quiet One*** is a groundbreaking docu-drama of a disaffected black youth in Harlem who drifts from juvenile delinquency and withdrawal back into the world.



Stan Brakhage

Apr. 12 & 19 — Saturdays

A TRIBUTE TO FRIDA KAHLO: PERFORMANCE AND FILMS

Special Price: $7.00 General, $4.00 SFAI students, seniors, and disabled.

The S.F. Cinematheque and the S.F. Art Institute will co-sponsor two evenings celebrating the courage and spirit of Frida Kahlo, one of the most dynamic women artists of the century.

The Wounded Table (performance) is a monologue/poem for solo female voice written and directed by Monica Gazzo, inspired by a painting by Kahlo. Performed by Diviana Ingravallo.

The Life and Death of Frida Kahlo (1976) by Karen and David Crommie focuses on the events that shaped Kahlo's life.

Yellow Aria (1985) by Tina Bastajian. Inspired by Barthes' ***A Lover's Discourse***, ***Yellow Aria*** unravels and demystifies love/passion from a woman's point of view.

Apr. 13 — Sunday

NICARAGUA: HEAR-SAY/SEE HERE BY JEFFREY SKOLLER

Filmmaker Jeffrey Skoller in person

Nicaragua: Hear-Say/See Here (1986), 64 min. — "Arriving in Nicaragua I am confronted by all my preconceptions. It is now when these abstractions — what was once the "down there" give way to the physicality of here. In sharp contrast to the images of Nicaragua presented by the dominant media which are largely about the spectacle of war, violence, and conflict, I travelled throughout Nicaragua with a small camera and tape recorder. Here is an attempt to look at a situation that the media has mystified and depersonalized."

Jeffrey Skoller lives in New York City and is a member of Exchange T.V., a collective distributing Nicaraguan-made video. He will also present a short work by the production unit of the Nicaraguan Ministry of Agrarian Reform.

Apr. 17 — Thursday

STAN BRAKHAGE: THE COLOR OF TIME

Stan Brakhage is universally acknowledged as one of the most original and provocative forces in American art. Brakhage's undiminished passion for film as an instrument which heightens one's ability to see, and his unshakable belief that art grows out of one's own daily life have resulted in a body of films that stands resolutely apart from trends or fashions. His recent work has ranged from family portraits to painstakingly detailed "painted" films in which each frame is meticulously composed. In honor of Brakhage's first Bay Area appearances since 1981, we offer an evening of rarely-seen but masterful films that showcase the broad range of his visual style.

Western History (1971); ***The Horseman, The Woman, and The Moth*** (1968); ***The Riddle of Lumen*** (1972); ***Sincerity III*** (1978). Programmed by Nathaniel Dorsky.

Apr. 20 — Sunday

STAN BRAKHAGE: "PAINTED LIGHT" FILMS

Filmmaker Stan Brakhage in person

Stan Brakhage has always been drawn to working directly on film stock, and has incorporated mold-growths, painting, taping of found materials and scratching to visually enrich his filmed images. In tonight's program, Brakhage will show several films which span his entire career and discuss the many techniques with which he has "painted with light." Highlighting the evening will be in-progress premieres of two new films, short in length but visually complex, that consist entirely of hand-painted frames and have taken years to create. Inspired by Dante's ***Divine Comedy***, they form part of a trilogy (along with the recently-released ***Hell Spit Flexion***). The three films were each painted on different original material: ***Hell Spit Flexion*** on 35mm, ***Purgation*** on original-gauge cinemascope; and ***"existence is song"*** on I-Max 70mm.

Nodes (1981); ***Skein*** (1974); ***Dog Star Man, Part II*** (1963); ***Songs 21 & 22*** (ca. 1966); ***Eye Myth*** (loop); ***"He Was Born, He Suffered, He Died"*** (1974); ***The Garden of Earthly Delights*** (1981); ***Sexual Meditation: Motel*** (1980); The Dante Trilogy: ***Hell Spit Flexion*** (1983); ***Purgation*** (1986); ***"existence is song"*** (1986).

Admission: $3.50 general/$2.00 students with i.D., seniors & disabled. Discount pass $12/5 admissions. To receive future calendars by mail, contact the Cinematheque office at 558-8129 or 480 Potrero Avenue, S.F., Ca. 94110. Steve Anker, Program Director; David Gerstein, Administrative Director; Erika Martin, Jamie Erfurdt, Craig Baldwin and Chika Ogura, Exhibition Assistants.

The San Francisco Cinematheque, a project of the Foundation for Art In Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, the San Francisco Hotel Tax Fund, the San Francisco Foundation, and the generous contributions of the friends of the Cinematheque. Poster Design: Alison Wood Typesetting: KAZAN Typeset Services.

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